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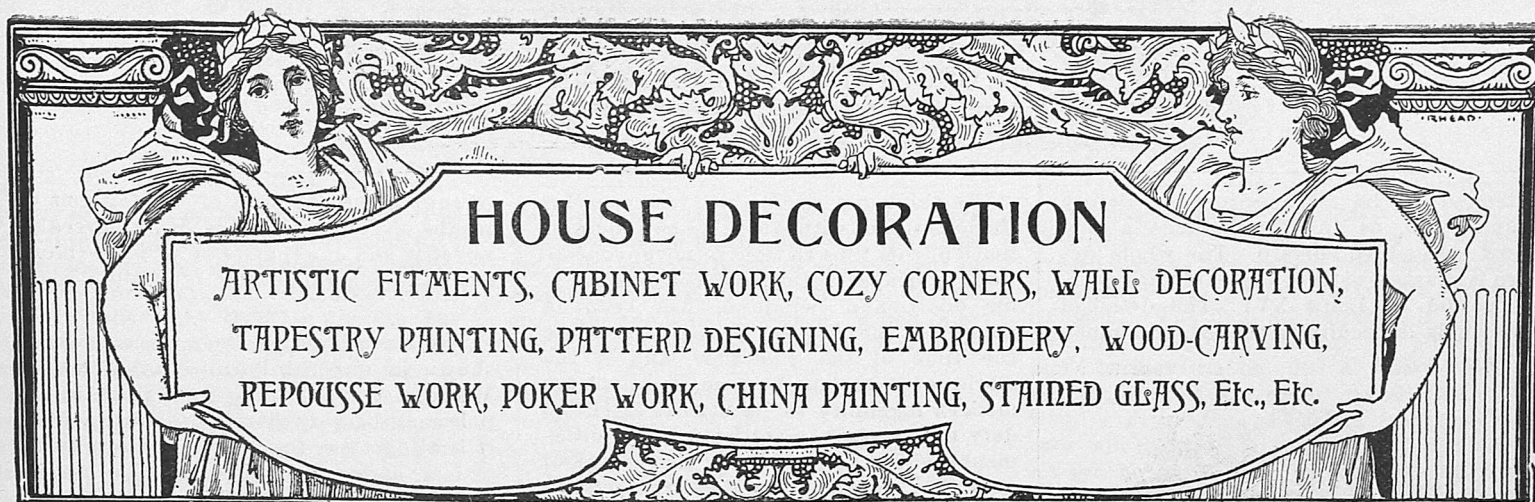
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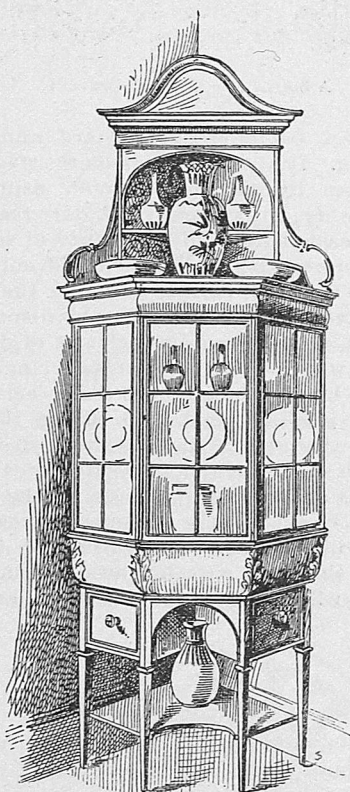
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## HOUSE DECORATION.

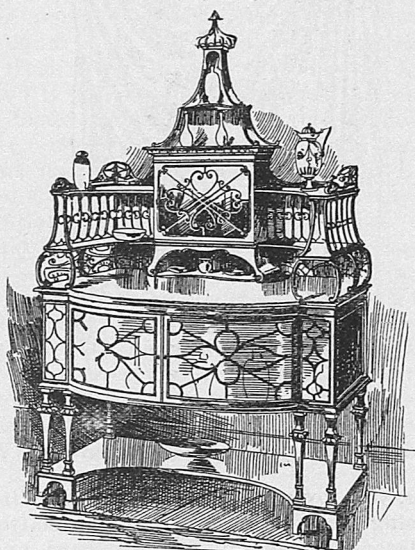
ONE of the most interesting pieces of modern furniture is the drawing-room cabinet. In style it partakes of the varying changes of fashion, while its function remains the same. After



A QUEEN ANNE CORNER CABINET.

having survived the many weird conceptions of early European cabinet makers, it is now settled into the form of the prevailing styles in furniture, and in our first illustration we show an inlaid corner cabinet, based on the quiet and dignified lines of the so-called Queen Anne style. This style has not, as yet, received much vogue in this country, although it is quite popular in England, but the style itself is really the Dutch Renaissance, and the method here employed of making the cabinet in the form of a projecting bay adds much to the importance and picturesqueness of the design, which is especially suited to fill the corner of a room. There is a shelf and a pediment, above which is a cupboard, underneath which are placed a couple of drawers, with a semi-circular arch between. Dark mahogany is an appropriate material for this angle cabinet, but in this instance the appearance of the wood might be lightened by the inlaying of occasional stringing around the drawers, in the legs, etc.

THE quaint Chippendale cabinet is a modern conception in this quaint old-fashioned style, which admits of the greatest possible license and range of finish. Unusual proportions, eccentric details, and the general spirit of coquetry pervade the earliest mode of Thomas Chippendale and his contemporaries, hence we find that revivals of this peculiar conception is acceptable to the middle class furniture of the present age. Such a cabinet as is here indicated has been inspired by the study of the spirited work of the old designers of the last century. Its form is certainly novel, but its detail and general appearance are in accord with the earliest and most fanciful form of the china cabinets that were then introduced. The design, however, departs somewhat from orthodox lines. There is



A QUAIN CHIPPENDALE CABINET.

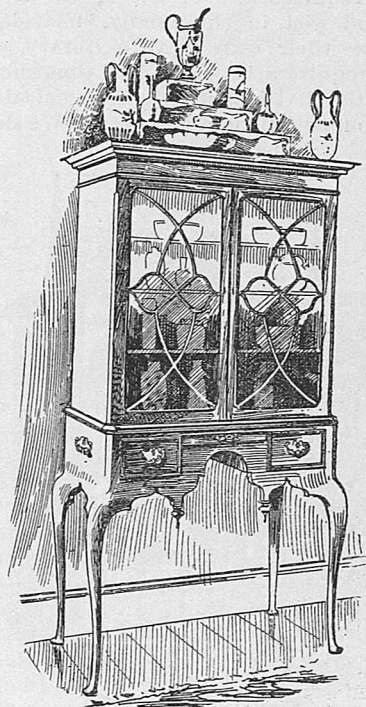
no trace of the old-fashioned centre glass, and the side shelf arrangement of the back, whilst the fretted front and the hanging doors and stiles are peculiar features.

The pagoda top above the centre is not inelegant, and is certainly true to style, as is also the carved support of the shelves, and the general plan of the upper part. Chippendale's work is remarkable for variety and fancifulness, and is marked by a consummate knowledge of the possibilities of cabinet work.

The English renderings of the Louis Quinze style in the Chippendale style were modified by the fortunate introduction of the Chinese fashion, and hence we find that the cabinets designed by Ince, Mayhew, and Thomas Chippendale were remarkable for a quaintness and piquancy quite foreign to the works of Messonnier,

Cafferi, and their contemporary French designers. They were conspicuous for a variety and fancifulness almost bordering on beauty, and were marked by a consummate knowledge of the opportunities of cabinet making. The little fretted galleries, the pagoda-like tiers of shelves, the perforated square boards, their curvings and twistings and marvelous contrivings betrayed the evidence of a fertile imagination, combined with thorough practical knowledge in craftsmanship.

WE show another Queen Anne cabinet, which calls to mind those fine old mahogany china cupboards and bookcases, whose delicate mouldings and refined lines perpetuate the refined taste and consummate skill of the cabinet-makers of that period. It will be noticed that in this cabinet, on the back, near the wall, are three little tiers of shelves, which diminish in size as they rise, and in this way a sort of pyramid is formed, but such a pyramid serves as a rational and orthodox substitute for the ordinary ornamental top. In dark mahogany, with a little gold embellishment, this china cabinet



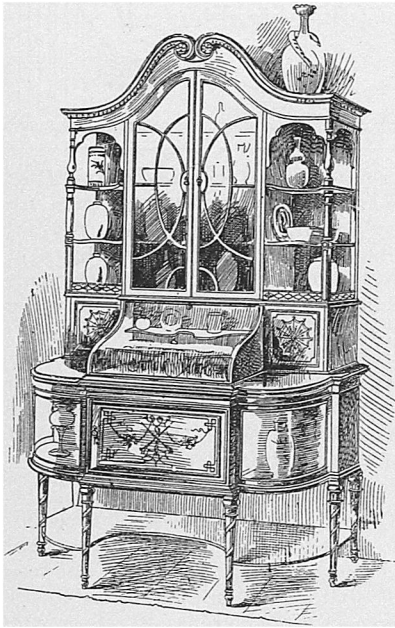
A QUEEN ANNE CHINA CABINET.

would doubtless find favor with the artistic public at the present time.

THE drawing-room cabinet in the early Louis Seize style illustrated and exhibits the true function of the cabinet, which is



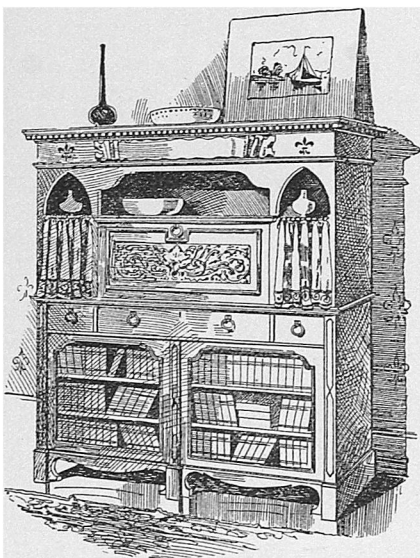
intended to be a repository of dainty china, with, as in this instance, a gem show case added thereto. The whole design is characteristic of the early marquetry period of Louis XVI. The detail of this mode is peculiarly refined, and much



AN EARLY LOUIS SEIZE CABINET.

of the furniture of the time was rich in colored woods and ormolu. Satinwood, for instance, with tulip borders, and stained marquetry inlay, would be appropriate materials for such a cabinet.

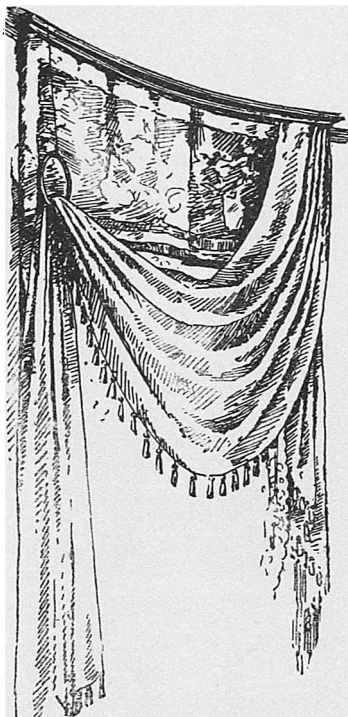
THE economic cabinet bookcase is one of the requirements of the hour. Every boy and girl in the family, nowadays, possesses their own private library, and hence require a bookcase like that shown herewith, that is not only economical in price, but artistic in appearance. We show



A BIJOU BOOKCASE.

five bookcases on page 230 of artistic construction, which have the prime merit that the top shelves are within easy reach, and are suitable for the display of bric-a-brac. We think tall library bookcases are a mistake.

WE think our readers will forgive us for the persistence with which we call their attention from time to time to novel conceptions in drapery. Drapery, as a decoration for doors and windows, has been in vogue in the homes of men ever since the time of the Pharaohs, and if the stories of historians be true it would tax modern ingenuity to its utmost extent to defy the ancient manufacturers of ornamental silks, painted linen, and cloths of gold that were used as door draperies in ancient palaces. The Arabians, in the height of their magnificence, emblazoned their hangings with little pieces of metallic mirrors, and also with colored beads and precious stones. Nowadays, silks and tapestries are commonplace luxuries, but the most brilliant and priceless examples of weaving will not awaken admiration, unless they be draped with pleasing elegance before our doors and windows.



A GRACEFUL DESIGN IN WINDOW DRAPERY.

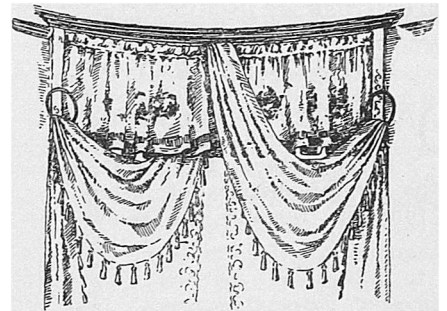
Thus, year by year, we notice an ever increasing regard for beauty in the matter of decorative hangings. The hard and formal valance of twenty years ago is doomed to oblivion, and the simpler and more rational draperies in natural soft folds are destined to entirely supersede them.

THE window curtain first shown herewith, would look well even if made in a cheap kind of cretonne. It is a design which would be serviceable and effective either in a small drawing-room or a bedroom where the windows are of sufficient height to admit of such a quantity of drapery over the upper part.

THE second drapery design which is shown is equally simple, and would, perhaps, meet with more general approval on account of its being balanced on either side. The full, pleated valance is always effective when in good taste, it seems so natural and unconstrained. The method

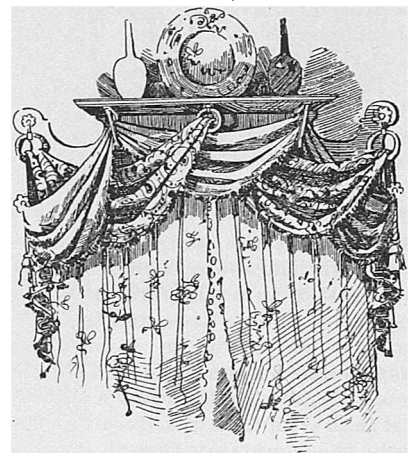
of supporting the ends of the festoons by means of cords and rings is an agreeable novelty, and one that is quite in harmony with the general simplicity of the design.

WE have another idea to convey, as shown in our third drapery illustration. While a curtain hung from rings and a pole may be very simple, we must confess it is altogether too simple to our taste,



A SIMPLE AND ELEGANT DRAPERY.

the effect being generally hard and displeasing. It always affords us satisfaction if we can by any means avoid using it, and we feel that many of our readers would cast it aside in preference of something more artistic, if they could only be shown suitable designs such as the one here given, by which it may be disposed. This is a simple and novel way of draping a window, without introducing the clumsy looking metal or wooden cornice. Take a piece of wood, and shape it the desired size; place an overself on it, if possible, and then hang two or three festoons of drapery from rings on the face of the board, in the manner indicated. This will hide the small iron rod from which the long curtains are suspended, which will be fixed between the archi-



A DECORATIVE ARRANGEMENT.

traves of the window or door which is being draped.

### "CHIP CARVING."

BY JOHN W. VAN OOST.

CHIP or notch carving is the simplest method of decorating wood that has yet come to light. No wonder that it is becoming such a universally favorite pastime. There is no expense at-